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ABSTRACT

A study investigated, in the Burkeian tradition, motives revealed through communication. It also applied the narrative paradigm developed by Walter Fisher, using each traditional standard (truth, aesthetic, results, ethical, and attitudinal) and explored the development of a new standard--the practical standard for the storyteller. Narratives analyzed are Viktor Frankl's "Man's Search for Meaning" (1963) and Adina Szwajger's "I Remember Nothing More" (1988). Each story is compared using the standards of the narrative, including the practical standard, which is developed using Kenneth Burke's identification as a central theme. Two standards of conversational analysis are also used (truth and honesty) to offer additional insights into the motives (compassion, endorsement, and self-judgment) surrounding Frankl's and Szwajger's narratives. The literature is treated as an "I-addressing-me" dialogue of intrapersonal communication. Results included the discovery of insights into Frankl's motives for sharing his death camp experiences while at the same time attempting to market his logotherapy. Szwajger's narrative is found to be less persuasive--her motives are primarily relief-giving confession. The narrative approach to criticism provides different insights into rhetorical events than traditional critical methods. The practical standard can be equated with the practical reasons why narrators choose to tell their stories when and how they do. Both conversational analysis and the practical standard may help communication scholars gain a better understanding of how motives are revealed through the inner dialogue as the narrator struggles to tell the story. (Contains 39 references.) (Author/NKA)

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NARRATIVE AS CONVERSATION:

MOTIVES REVEALED THROUGH TWO STORIES OF THE HOLOCAUST

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Abstract

The following is an investigation, in the Burkeian tradition, of motives revealed through communication. The study also applies the narrative paradigm, developed by Walter Fisher, using each traditional standard (truth, aesthetic, results, ethical and attitudinal) and exploring the development of a new one -- the practical standard for the storyteller. The narratives analyzed are Viktor Frankl's Man's Search for Meaning (1963) and Adina Szwajger's I Remember Nothing More (1988). Each story is compared using the standards of the narrative -- including the practical standard. The practical standard is developed using Burke's identification as a central theme.

Two standards of conversational analysis are also used (truth and honesty) in an effort to offer additional insights into the motives (compassion, endorsement, and self-judgment) surrounding Frankl's and Szwajger's narratives. The literature has been treated as an "I-addressing-me" dialogue of intrapersonal communication.

Results include the discovery of insights into Frankl's motives for sharing his death camp experiences while at the same time attempting to market his approach to psychotherapy -- logotherapy. Szwajger's narrative is found to be less persuasive with motives that are primarily relief-giving confession.

NARRATIVE AS CONVERSATION:

MOTIVES REVEALED THROUGH TWO STORIES OF THE HOLOCAUST

People's recollections of events and circumstances play an important role in recording the communication of history and culture. For centuries, the only method for recording and transmitting history was oral communication -- story telling. Significant events, family records, information about society and culture were all transmitted orally from generation-to-generation, family-to-family, person-to-person, story-by-story. When humans became able to record information and culture in writing, the entire process of record keeping and transmission changed drastically. We have spent centuries recording events in writing instead of talking about them.

People continue to tell their stories, their narratives, through writings. Riessman (1993) stressed the importance of these stories in defining narratives as "first-person accounts by respondents of their experience, putting aside other kinds of accounts (e.g., our descriptions of what happened in the field and other research narritivizations, including the 'master narratives' of theory)" (pp. 1-2). Fisher (1984) examined the narrative paradigm in a different manner:

> The presuppositions that structure the narrative paradigm are: (1) humankind are essentially storytellers; (2) the paradigmatic mode of human decision-making and communication is "good reasons: which vary in form among communication situations, genres, and media; (3) the production and practice of good reasons is ruled by matters of history,

> culture, and character along with the kinds of forces identified in the . . . language action paradigm; (4) rationality is determined by the nature of persons as narrative beings -- their inherent awareness of narrative probability, which constitutes a coherent story, and their constant habit of testing narrative fidelity, whether the stories they experience ring true with the stories they know to be true in their lives . . . ; and (5) the world is a set of stories which must be chosen among to live the good life in a process of continual recreation. (pp. 7-8)

In giving narrative analysis a focus and purpose, Riessman (1993) concluded, "Narrative analysis allows for systematic study of personal experience and meaning: how events have been constructed by active subjects" (p. 70).

These written records provide information to historians, philosophers, sociologists, anthropologists, and communication scholars. Communication scholars began assessing communication using various critical qualitative and quantitative methodologies. These range from traditional neo-Aristotelian models to more contemporary media effects and uses and gratifications research. One important critical tool was developed by Kenneth Burke to assist in the criticism of literature -- dramatism. Contemporary rhetorical scholars are all too familiar with the various applications of dramatistic criticism. The pentad has been used as a critical method to assess written and oral forms of communication for decades. The five elements of the pentad are easy enough to understand and identify in a communication situation. Even though we congratulate Burke for explaining the *pentad and its applications*, perhaps his most important contribution to

communication is his explanation of identification. Aiding our understanding of identification, Burke added another element to the pentad -- attitude (making the *pentad* a hexad) (Burke, 1968). Combining Burke's conceptualizations of identification with his explanation of the sixth element of the hexad affords critics opportunities to assess communication differently than traditional critical studies. However, Burke still left a few questions unanswered: [1] How do we assess "attitude"?, [2] How do we recognize "attitude" as easily as we recognize the other elements of the dramatistic pentad?, and [3] How does the inclusion of "attitude" and "identification" help us understand a communicator's motives?

Gaining insights into the communicator's motives is essential to understanding the rhetorical situation and the rhetorical act (Bitzer, 1968). It is impossible to separate the communicator's motives from the communication act. Burke (1974) contended, "And the linguistic motive involves kinds of persuasion guided not by appeal to any one local audience, but by the logic of appeal in general (treated in secular terms as 'socialization,' in theology as 'justification') (p. 129). The communicator's motives in talking with a selected audience, in selecting an appropriate medium for communicating the message, and in developing competent rhetorical strategies are important data. Traditional methods of criticism continue to fall short in offering insights to study the communicator's motives.

People make sense of experiences by putting them into narrative or story form (Riessman, p. 4). Personal recollections, or narratives, allow the communicator to select from many competing alternatives -- both strategically and practically. These two issues assisted Fisher in developing the narrative paradigm (1984, 1985, 1987(a) and 1987(b)). Fisher (1984) wrote, "The narrative paradigm, then can be considered a dialectical synthesis of two traditional strands in the history of rhetoric: the argumentative, persuasive theme and the literary, aesthetic theme. ... The narrative paradigm does not deny reason or rationality; it reconstitutes them, making them amenable to all forms of human communication" (p. 2). Rybacki and Rybacki described narratives as "Discourse in narrative form occurs in live public speaking, messages transmitted or recorded electronically ... and the print media (newspapers, magazines, books, and brochures). We also find narrative in the media traditionally associated with storytelling: novels, live and recorded music, play scripts, and live theatrical performances" (p. 107). Fisher's explanations on the narrative are both insightful and all-inclusive. Rybacki and Rybacki concluded, "One of the advantages of the narrative approach is that it allows examination of media as a purveyor of social values. It also provides a way to account for what an audience does with a narrative" (p. 124).

The second method of analysis of Frankl's and Szwajger's literary narratives used in our research is the conversational

discourse paradigm. Riessman (1993) contended that "narrative methods can be combined with other forms of qualitative analysis" (p. 70). Clegg (1993) suggested that "language is more or less transparent; it reveals a reality outside itself to which it refers and defers. Its stories are the stories of everyday life trimmed and shaped into narrative by the skilled ethnographer/sociologist/storyteller" (pp. 31-32). Conversational analysis is typically conducted through ethnographic methods of observing and recording conversation, transcribing the dialogue, coding systems in an effort to determine a theme or topic that is "rule governed" (Sigman, *et al.* p. 164). According to Sigman, *et al.*, "conversation analysts do not concentrate on the 'abilities' ..., but rather on the nature of the units and the sequences of units" of conversation" (p. 166). The authors illustrate the goals of this type of research: determining the "interaction role(s) and their social role(s) ... rather than the predictive values of previously abstracted social role(s) for produced behavior" (p. 167). We agree with Mead in that narration begins with the interactive dialogue between the "I" and the "me" (Burke, 1974, p. 38). It is our intention that narratives can be analyzed as conversations -- as an internal dialogue that can be studied for motive by uncovering recurring symbols used in storytelling that indicate themes. Together with information gained from the narrative analysis, steps are taken to understand and recognize motives as the internal dialogue that precedes the external discourse.

Burke (1974) noted, "A man can be his own audience, insofar as he, even in his secret thought, cultivates certain ideas or images for the effect he hopes they may have upon him" (p. 38). In this way, the communicator/listener (I/Me) is being just as rhetorical as though "he were using pleasant imagery to influence an outside audience rather than one within" (Burke, 1974, p. 38). It is the "one within" that the second analysis studies for repetitious themes and possible or probable motives for internal conversations.

The Narrative Paradigm

Although a decade has already passed since Fisher published his initial essay on narrative criticism in *Communication Monographs*, little follow up research has been done to explore the utility of or expand the applications of the narrative paradigm. "[T]he notion of narrative has not been used extensively in rhetorical criticism as have some of the other concepts that guide other approaches ..." (Foss, p. 239). The narrative approach is the ***best*** way to examine personal narratives, especially those surrounding significant events in the history of humankind, and the person's motives for telling the story. This is justified because of the various elements incorporated in narrative analysis. These elements offer the critic insight into, not only the rhetorical strategies of the communicator, but also the motives of the storyteller. Fisher (1984) suggested that, "Narrative rationality is, on the other

hand, descriptive, as it offers an account, an understanding, of any instance of human choice and action, including science" (p. 9). Fisher (1985) later argued:

> ... the narrative paradigm is a paradigm in the sense of a philosophical view of human communication; it is not a model of discourse as such. The primary function of the paradigm is to offer a way of interpreting and assessing human communication that leads to critique, a determination of whether or not a given instance of discourse provides a reliable, trustworthy, and desirable guide to thought and action in the world In predicates that all normal human discourse is meaningful and is subject to the tests of narrative rationality. (p. 351)

Narrative Standards. Fisher suggested four standards for the critic to use in applying the narrative paradigm: (1) the truth standard, (2) the aesthetic standard, (3) the results standard, and (4) the ethical standard). We pursue this research to expand on these current standards. It seems reasonable that to complete narrative criticism another standard be applied -- the *practical standard*. The truth standard allows the critic to examine the narrative against what is commonly held to be true. When we listen to a narrative, we conclude certain things to be true or false. As a critic, we examine whether the narrative is consistent with commonly held truths. However, there are multiple layers of truth involved in this standard. People hold various "truths" associated with any event. These differing perspectives offer the narrative critic a tremendous challenge.

There is another type of "truth" for the critic to apply in the narrative paradigm. This "truth" is the consistency of the story. The overall theme of the narrative might be truthful, but

there might be elements that are not consistent with what people believe. Rybacki and Rybacki (1991) concluded, "The truth of a narrative is a combination of what the rhetor intends and the audience interprets in any rhetorical act" (p. 108).

The aesthetic standard focuses the narrative critic on the delivery of the story. This focuses the critic on language selection, the narrator's point of view, and other personal decisions made by the communicator in preparing the narrative. The aesthetic standard suggests the importance of criticizing the delivery of the message -- after all, a good story delivered poorly loses impact and might not allow the communicator to accomplish her or his communication purpose. Traditionally, this standard sheds minimal light on the communicator's motives; but only at a superficial level.

Although all the decisions made by the communicator reflect her or his motives, there is not a direct cause and effect relationship. Communicators may use language strategies to hide their actual motive (hidden agendas, false self-disclosures, lies, etc.). Although a beginning step, the aesthetic standard does not allow complete insight into the communicator's motives.

The results standard suggests critics examine the consequences of the narrative. At part of this standard, the critic examines how the narrative was accepted over competing or similar narratives. In addition, critics explore actual consequences of the narrative on the audience -- intended or passers-by. The impact of personal narratives is the essential

element of this standard. For example, results of competing narratives in a courtroom have dramatic impact on the participants and perhaps the society at-large.

We think an even more important layer in the results standard is the narrative's impact. The stories people tell have immediate and long-term impact. People become known by their narratives. In applying the results standard, critics begin to better understand of the motives of the communicator. Fisher (1985) concluded, "The only way to determine whether or not a story is a mask for ulterior motives is to test it against the principles of narrative probability and fidelity ..." (p. 364). We think we can gain tremendous insights into the motives of the communicator by carefully examining the positive and negative impact of the narrative.

The ethical standard permits judgments on the morality of the narrative and, by association, on the morality of the communicator. Since there is a clear connection between the communicator and the narrative, ethical judgments are possible. Frequently, critics avoid applying the ethical standard in their criticism. Critics find it difficult to offer moral judgments about the communicator and/or the narrative. Burke (1957) offered us a good example of applying standards of ethics in his essay, "The Rhetoric of Hitler's Battle." Burke (1957) wrote,

> Our job, then, our anti-Hitler Battle, is to find all available ways of making the Hitlerite distortions of religion apparent, in order that politicians of this kind in America be unable to perform a similar swindle. The desire for unity is genuine and admirable. The desire for national

> unity, in the present state of the world, is genuine and admirable. But this unity, if attained on a deceptive basis, by emotional trickeries that shift our criticism from the accurate locus of the trouble, is no unity at all. For, even if we are among those who happen to be 'Aryans,' we solve no problems even for ourselves by such solutions, since the factors pressing towards calamity remain. (pp. 219-220)

Applying ethical judgments to narratives might place the critic in opposition to commonly-held narratives in a society. Ettema and Glasser (1988) wrote, "Narrative is an instrument for the assertion of moral authority" (p. 8). Applying ethical judgments to narratives might bring up events that society might would rather forget. Typically, we do not read or hear narratives that take ethical stances *against* popularly-held, commonly-accepted narratives that develop or explain events we would rather forget or overlook.

We believe the ethical standard to be the **most** important of Fisher's four standards to apply in narrative criticism. Offering moral judgments on the narratives studied is the critic's right; but more importantly it is the critic's obligation.

Finally, the practical standard, created through and understood after careful analysis of identification, is our contribution to the ongoing development of the narrative paradigm. Burke suggests a primary motive for communicating with others is to identify with them -- to show that we belong to the same group or club with others. He argues that identification is the primary [and perhaps sole] reason why people engage in

rhetorical activities. Identification and narrative criticism are intertwined. Fisher (1984) concluded that "narration works by suggestion and identification" (p. 15). Narrators cannot become identified with readers or listeners unless four things occur: 1] they know the narrative of their readers/listeners; 2] they like or agree with the narrative of the readers/listeners; 3] the listeners/readers recognize a narrator's narrative as similar to theirs; and 4] the listeners/readers want to identify with the narrator because of their narrative. These four elements of identification offer practical reasons why communicators tell their stories; to succeed through identifying with an audience. Through an examination of a communicator's efforts to identify with an audience, critics gain additional insight into the motives for communicating. Narratives create, explore, and display the storyline of identification.

This analysis seeks to intertwine narrative criticism and identification as critical devices to understand two narratives about the Holocaust and their eventual impacts on their readers. We use two narratives surrounding the Holocaust to illustrate our contention that we can combine identification and narrative criticism. We selected the following two narratives: (1) Victor Frankl's Man's Search for Meaning and (2) Adina Szwajger's I Remember Nothing More.

Conversation Analysis

We do not attempt to summarize all literature on conversational analysis. Our intention is to indicate its relevance to our narrative investigation of the Holocaust. Conversation analysis is not bound by a specific prescribed method (Sigman, *et al.*, p. 163). Also, "research reports ... lack descriptions of procedure, [and] rests on the background or taken-for-granted cultural knowledge presumably shared by analysts, participants, and readers (Sigman, *et al.*, p. 163). Sigman, *et al.*'s investigation discovered a common method for revealing "'rules,' 'patterns,' 'programs,' 'structures,' and/or 'organization' of ... conversation events" (p. 164). Conversational analysis treats conversation as "an event unto itself" and not as an "indicator of something else" (p. 165).

Although there is value in studying units of conversations apart from the socio/economic/psychological framework, it is our belief that these conditions, acting on the narrator, must be considered. As Burke (1974) stated:

> You internalize ... a variety of motives ... ant get a complex individual of many voices. And though these may be treated, under the heading of Symbolic, as a concerto of principles mutually modifying one another, they may likewise be seen as a parliamentary wrangle which the individual has put together somewhat as he puts together his fears and hopes, friends and enmities, health and disease, or those tiny rebirths whereby, in being born to some new condition, he may be dying to a past condition, his development being dialectical, a series of terms in perpetual transformation. (p. 38)

It is with the "terms of perpetual transformation" or the symbolic units subject to constant shaping and reshaping this

analysis examines. These events are an indication of the internal "wrangle" by the narrator to discover the most satisfactory externalization for the story. Recurrent symbolic units are examined for common and consistent themes and topics. They are be juxtaposed with known societal and cultural influences on the narrators. The motives that this research explores through combining the narrative paradigm and conversational analysis are: 1) compassion, 2) endorsement, and 3) self-judgment. According to Hugenberg and Schaefermeyer (1983), "Intent, a major aspect of self-disclosures by people, can be divided into two distinct forms" (p. 182). Since this study considers narratives to be self-disclosure by the storyteller, two standards, "honesty" and "trust," are used to analyze the two narratives (Hugenberg & Schaefermeyer, 1983, p. 182). Since, as Hugenberg and Schaefermeyer noted, "Some disclosure may be an attempt to hide the true self" (p. 182), the narratives are examined for symbolic units that either promote or lack fidelity and believability. Second, the narratives are examined for the level of trust the narrators have in their readers. Honesty and truth are co-dependent conditions since the level of trust often determines the depth of honesty and vice versa.

The conversation analysis examines the narrations as an internal dialogue that moves toward externalization. Conversation analysis also views events as the creative compilation of symbolic units formed in light of the aforementioned motives.

Literary narrative, studied as "first order self-disclosure" or "soliloquy" is "data for the analysis (Hugenberg and Schaefermeyer, p. 187). The question of validity is addressed when using literary narrative as self-disclosing communication because, as Hugenberg and Schaefermeyer (1983) wrote: "Communication researchers cannot rely on ... transcriptions and/or recordings for their data in investigating self-disclosure because they are ... tainted [and] ... subjects' apprehensions to self-disclose are greatly reduced by using dramatic soliloquy as data for self-disclosure" (p. 187).

Burke's rhetoric attempts to "accommodate both exterior and interior forces" (Frenz, p. 85). This is obvious in Burke's essay on Milton's Samson Agonistes in which he investigates the hero's soliloquy for a possible death wish that guided his communicative behavior. Accordingly, "Burke is [as are we] ... intrigued with the motivation behind [Plato's] divine madness" (Frenz, p. 85). This analysis strives to treat the narrative as "a device to allow an audience to know a character's inner thoughts" and as a "soliloquy [that] has the added effect of being monologic discourse with the audience, as well as being intrapersonal communication" (Hugenberg and Schaefermeyer, p. 183). Duncan (1968) supported this notion in the following:

> Audiences are both private and public. I speak to external audiences only through my capacity to internalize them, just as I learn to address inner selves through learning how to address others. Not only must I learn to communicate with each actor in his own terms, but I must resolve within myself the different, and contending, voices .... (p. 105)

A qualitative research methodology, we believe, is most appropriate for this study because, "Quantitative methods ... do not deal with complexities of discourse, usually are not helpful in analyzing the social context in which discourse arises, do not clarify underlying themes and structures (Waitzkin, p. 128). We will examine the quantitative aspects of the narrative only as an indication of recurring themes.

The Narrative and Conversational Analysis

The Truth Standard

A common unifying theme in the accounts of the Holocaust is the horrendous plight of the Jews. Their dilemma was the result of Nazi political mandates that "legalized" the elimination of a race portrayed in anti-Semitic propaganda as a parasitic threat to national and economic health. At the Holocaust Museum in Washington, D.C., visitors are handed cards explaining a personal story of a victim of the Holocaust. For example:

> **#2633 - Eva Braun Levine:** Herman and I were caught in the ghetto of Piotrkow Trybunalski after we arrived there in May 1941 looking for food. My family was deported there as well. For three years I worked with my mother and sister in the ghetto; in November 1944 all the women were deported to the Ravensbruck concentration camp in Germany. When we got off the train Nazis "examined" our crotches for hidden valuables. The work I did in the camp was so backbreaking that I lost tissue in my spine.

As the Allies advanced, the camp prisoners were evacuated to the Bergen-Belsen camp. There Eva was liberated by the British in April 1945. She moved to the United States in 1950.

#4834 - Herschel Low: In May 1941 the Germans deported Herschel to Janow Lubelski, a labor camp 20 miles from Ulanow. There was no work for the prisoners, so the guards kept them busy digging ditches. Herschel's sister, Sabina, came to the camp every few days to smuggle food to her brother, since the prisoners were not fed very often. At night, when the guards could not see her, she passed bread and fruit through the wire fence. Two months later, Sabina was able to bribe a German official in the camp and gain her brother's release.

On October 4, 1942, Herschel escaped a roundup in Ulanow and ran to Krzeszow. A week later, the Germans surrounded the town, and its inhabitants, including Herschel, were killed.

Dozens of biographical and autobiographical books, short stories, poems, plays, screenplays, etc. have been written about the Holocaust. Films have been made from many of these accounts -- most recently and notably, the award winning Schindler's List. This film, like Swiebocka's Auschwitz, Szaikowski's An Illustrated Sourcebook on the Holocaust, and Berenbaum's, The World Must Know is graphic in its depiction of the events of the Holocaust. Many of the film clips used in Schindler's List are authentic as are the photos in the aforementioned films and at the Holocaust Museum. An 18-volume account of the confessions of the Neuremberg Trials validates the stories of the victims by the admissions of their persecutors with transcripts such as former SS official Otto Ohlendorf's sworn statement:

When the German Army invaded Russia, I was leader of Einsatzgruppe D in the southern sector,

> and in the course of a year, during which I was leader of Einsatzgruppe D, it liquidated approximately 90,000 men, women and children. The majority of those liquidated were Jews, but there were among them some Communist functionaries, too.
>
> The vans were loaded with the victims and driven to the place of burial, which usually was the same as that used for the mass executions. The time needed for the transportation was sufficient to insure the death of the victims. (The Holocaust, Vol. 18, 80-81)

Each account, whether in film or book or official document, has a common theme and a common set of identifiable situations. The language used in the written accounts reflects common characteristics, similar symbols, and tells the same story. Symbolic language that appears and reappears throughout Frankl's narrative, Man's Search for Meaning, is also found in other narratives such as Adina Szwajger's book, I Remember Nothing More. These symbols such as "gaunt skeletons" (Frankl, p. 47; Szwajger, p. 42), and "the ovens" (Frankl, p. 19; Szwajger p. 52) that Frankl uses to relate his experiences in the concentration camps appear in many historical narratives of the Holocaust.

Due to the multiple corroborating stories, events are accepted as historically correct. Therefore, since Frankl's and Szwajger's narratives contain themes and symbols found in many other accounts. The truth standard of narrative criticism is satisfied.

Frankl's descriptions of the living conditions in the camps are not questioned. His personal reaction to the conditions and treatment, however, is uncommon indeed. Therefore, determining its degree of consistency with other narrators who experienced similar deprivations at the hands of agents of the Third Reich in

these death camps is important. Frankl claimed he developed the ability to temporarily transport himself out of his misery by gazing at the beauty of the sunset or "communing" with his dead wife. For example, he recalled an evening when he and a group of pitifully emaciated and exhausted prisoners rushed outside to view an especially moving sunset of "ever-changing shapes and colors, from steel blue to blood red" (p. 60). By focusing on the beauty of nature, Frankl stated, he was able to "transcend that hopeless, meaningless world" (p. 63). Appreciation of aesthetics when one's basic needs (food, water, shelter, clothing, etc.) are not being met is unusual. Famed psychologist Abraham Maslow (1970) goes so far as to claim in his theory of "hierarchy of needs" that appreciation of aesthetics is not possible unless lower order "fundamental needs" are also met. According to Frankl, when one witnesses atrocity after atrocity, the sensitivities become blunt (p. 35). It does not follow then, that a person so emotionally stunted by constant exposure to starvation, disease, cruel and unusual punishment, and death can, as Frankl claimed, be so acutely sensitive to the beauty of the natural world. Even Frankl pointed out the absence of sexual activities and the lack of desire for affection that was a common condition of long-term camp prisoners (p. 50).

Frankl's lofty attitude toward his suffering is difficult to accept, but perhaps it represents what many people would like to believe about human nature. By representing himself as capable of rising above the pain and atrocities, he tried to assure his

readers that they, too, possess the inner strength to calmly face any eventuality. Even if Frankl suffered from selective recall, his narrative has been believed by thousands of readers since published five decades ago. His logotherapy remains an inspiration, if not a remedy, for many.

The "truth" and "honesty" standards established for our conversational analysis applied to Frankl's disclosures reveal his use of a kind of fabricated psychological framework in which to place his noble soliloquy. Creation of a false reality is common among people exposed to extreme conditions in their attempts to cope with their personal effects. Frankl's motivation for inventing a manageable emotional state is most probably a plea for compassion. His stories elicit sympathy from his readers. The stories are, as illustrated, heartwrenching. His second possible motive, endorsement of his therapy theory, depends on the accomplishment of the first goal. Frankl's narrative reached a paranoid post-war audience searching for a way to deal with the reality of planetary annihilation. Frankl's audience was still trying to assimilate the overwhelming depressing body count of a race nearly erased by an unbelievably charismatic political machine. Self-judgment, our third motive under scrutiny, is evident within Frankl's story as he is constantly explaining his actions and attitudes against the unusual circumstances of his persecution. For example, he confidently stated that it is a viable option for all of the inmates to choose their emotional destiny when he wrote:

> The mental reactions of the inmates of a concentration camp must seem more to us than the mere expression of certain physical and sociological conditions. Even though conditions such as lack of sleep, insufficient food and various mental stresses may suggest that the inmates were bound to react in certain ways, in the final analysis it becomes clear that the sort of person the prisoner became was the result of an inner decision, and not the result of camp influence alone. (p. 87)

Frankl attempted to find meaning for and a method for maintaining his sanity during *and* after the Holocaust. However, as Duncan wrote:

> In horror, the world is not simple senseless, or to be endured through irony, or evil, to be purged through sacrificial victims, but grotesque, as in the dream when we move into the nightmare. There is no way to make sense out of horror. Like Lear howling on the heath, we address a monstrous and evil world, a world in which madness is the price of survival. (p. 172)

We are not prepared to state that Frankl went mad during his horrific tribulation, yet the intensity and duration of the kind of pain he describes often leaves its victims in an altered psychological and emotional state. Thousands of veterans of wars who experience severe bouts with post war traumatic stress give testimony of the long-term effects of exposure to wartime horror. As a psychologist with a promising career, Frankl's motivation to judge himself in his narrative negatively was not a personal or professional risk he was willing to take. For his plans to succeed, he needed to offer a confused world a therapy guaranteed to help them live through and cope with the agonizing realities of a "modern" world.

Szwajger's accounts of her mental state throughout her persecution in Warsaw appears more common among its survivors.

She exposed a state of severe depression when she wrote:

> I didn't feel anything, although for all those days, months and years I had missed my own town, which was outside the ghetto walls. I didn't feel anything because I was still there, now and forever, behind the walls, in the middle of all that was going on, and this normal city was in some way no longer mine, or else I didn't belong here. (p. 78)

She offered little enlightened philosophy for getting through the ordeal. She admitted that she was both weak (p. 78) and strong (p. 80), afraid and brave (p. 80), determined (p. 82) and apathetic (p. 83). In this way, she related a more truthful account of the entire noble and cowardly self than Frankl's self-promoting recollections. Szwajger disclosed an authentic self that is, as Felt observes, "the product of all ... physical and mental limitations, ... never settled not is it prefabricated (Wilmot and Weinberg, p. 58).

Aesthetic Standard

Frankl's story is told with a poignant and poetic style. His language is picturesque, graphic and rich with details. In describing his physical condition while a prisoner, he wrote, "My legs were so swollen and the skin on them so tightly stretched that I could scarcely bend my knees" (p. 41). He attempted to convince his audience that hidden beauty lies within even the ugliest of situations, so his style is fitting to the motivation of the narrative. For example, "... as we stumbled on for miles, slipping on icy spots ... I looked at the sky, where the stars were fading and the pink light of the morning was beginning to

spread behind a dark bank of clouds" (p. 58). Frankl gave his readers enough detail to stir empathy and imagination, yet he does not dwell on any particular disturbing episode exclusively. He was careful to interpose relief-giving anecdotes that often follow disturbing observations. For example:

> Suddenly, there was a silence and into the night a violin sang a desperately sad tango, an unusual tune not spoiled by frequent playing. The violin wept and a part of me wept with it, for on that same day someone had a twenty-fourth birthday. That someone lay in another part of the Auschwitz camp possibly only a few hundred or a thousand yards away, and yet completely out of reach. That someone was my wife .... To discover that there was a semblance of art in a concentration camp must be surprising enough for an outsider, but he may even be more astonished to hear that one could find a sense of humor there as well. (pp. 67-68)

Frankl went on to relate an amusing incident that occurred with a fellow surgeon, and he hypothesized on the great benefit of humor to mental health (p. 68). By adopting this literary style, he created a narrative in which the reader does not experience the emotional fatigue associated with traumatic overkill. Frankl employed the literary tools of analogies and metaphors that manufacture a powerfully moving account. While transported in a cattle car on his way to Mauthausen, he was able to look out of a peephole in the side of the car as the train passed through his hometown. Of this experience he wrote, "I had the distinct feeling that I saw the streets, the squares and the houses of my childhood with the eyes of a dead man who had come back from another world and was looking down on a ghostly city" (p. 52).

Another benchmark of a well-told story is its comprehensibility. According to Burke a good narrative contains a "clear and significant point." Burke continues, "... a narrative cannot be seen as a good one if the critic and audience are unable to see its point" (1968, p. 237). Frankl reinforced his position at every turn. Each "episode" of his narrative is interpreted in a fashion that provides greater understanding of his "logotherapy" theory of emotional management. Directly preceding and succeeding Frankl's humorous story, mentioned earlier, he provided his audience with an answer to Burke's "so what?" by stating: "Humor is another of the soul's weapons to fight for self-preservation. It is well known that humor, more than anything else in human makeup can afford an aloofness and an ability to rise above any situation, even if for only a few seconds .... The attempt to develop a sense of humor or see things in a humorous light is some kind of trick learned while mastering the art of living (p. 68). "Logotherapy" of The Third Viennese School of Psychotherapy is Frankl's method of treatment of neurosis that "focuses on meaning of human existence. "Will to meaning" is, according to Frankl, the primary motivational force in man." This is in contrast with Freud's "will to pleasure" and Adler's "will to power" (Frankl, pp. 153-154).

Szwajger's account is written in a literary style that enhances the heart-rendering story of her struggles as a pediatrician in the Warsaw ghetto. However, her narrative often reads, but not consistently like a medical chart. Incidents,

some too horrible to dwell upon, were frequently recorded with the emotion of a journalist. Lists of terrifying encounters with the Gestapo (p. 77), accounts of euthanasia performed on children (p. 56), names of friends who fell victim to the German roundups (pp. 88, 93, 96, & 111) were primarily recorded with restrained emotion outpouring.

> The last research meeting of the group studying starvation took place in August 1942, when the round-ups had already begun. Dr. Milejokowski informed the gathering that this was to be their last session and instructed them as to where copies of their work would be hidden. The cemetery was one such place. A week after the meeting, practically nobody who had taken part in it was alive. (p. 37)

Szwajger adhered to her memory of the facts without passing judgment, placing blame or avowing revenge as in the following.

> I took the morphine upstairs. Dr. Margolis was there and I told her what I wanted her to do. So we took a spoon and went to the infants' room. And just as, during those two years of real work in the hospital, I had bent down over the little beds, so now I poured this last medicine into those tiny mouths. Only Dr. Margolis was with me. And downstairs, there was screaming because the Szaulis and the Germans were already there, taking the sick from the wards to the cattle trucks. (p. 57)

No strong emotional responses to the events were reported. Even her story of her own attempted suicide was told with limited insight into her emotional makeup. She attempted it, was saved by a friend, and proceeded to "get better." No psychoanalytic retrospectives are found in the following:

> There was only one phial of luminal in the first-aid cabinet. That wouldn't be enough. But there was a bottle of vodka on the table, actually only a few dregs at the bottom. Half a glass. I poured the vodka into a glass and thought that together with the luminal it should be enough. I swallowed the

> luminal -- ten tablets, that's how many there were in the phial -- and drank the vodka in one gulp. I felt good. A bit sick but not very. Then Hela Keilson came in. I hadn't fallen asleep yet and she asked: "What have you done?" because she'd seen the empty phial. I answered her that I'd complete all the case notes and filed them away .... (p. 51)

Unlike Frankl's narrative, Szwajger provided no relief for highly charged passages. None are necessary. The images are rarely that crisp and they are easily read without overtaxing emotions. Szwajger was an elderly woman when she wrote her book and her memories, by her own admission, were not always complete. Her advanced age and the fact that she was a physician and not a writer also may account for a less than aesthetically endowed narrative.

Attitudinal Standard

Frankl's attitude toward his behavior during imprisonment, and Szwajger's attitude toward her own behaviors that included acts of euthanasia and abortion can be critiqued by defining the "reprehensible" features of their actions and their subsequent justifications.

The need to believe that he possessed some superior mental abilities, or at least the need to market this belief, may have inspired Frankl to view his detached reactions to human suffering as an elevated form of cognitive management. Also, unable to accept the possibility that he was capable of preserving his own life at the expense of others, he explained his decision to volunteer for medical duties as "... more to the purpose to try

and help my comrades as a doctor than to ... lose my life as the unproductive laborer that I was then. For me this was simple mathematics, not sacrifice" (p. 78).

Szwajger does not often attempt to excuse or rationalize her behaviors. It is left up to the reader to attribute motive to her actions to circumstance or mental strain. Yet, in her telling of the incident with the mentally ill woman, she attempted to find balance; but she is unable, in the end, to comfortably excuse her actions. She wrote,

> I don't know, perhaps I should have refused. After all it wasn't a job for a doctor. Except that no one understood this. There was no other doctor among us at that time. And so I didn't have anyone to talk to, to tell that I would rather die than do this. It would have been easier to die myself than to carry out euthanasia on someone who was mentally ill.
>
> She used to run out into the street and shout in Yiddish.
>
> She posed a mortal threat for the landlords and for the half a dozen or so young people hiding in the house, among them her own daughter.
>
> But I couldn't do it!
>
> But I did it. At the request of her daughter.
>
> But I don't want to write any more. Not a sentence more. About anything. (p. 150)

Ethical and Results Standards

Deceitfulness, for the practical purpose of persuading an audience to purchase a product, is not viewed as ethical. Frankl asked his readers to believe a story that for reasons previously stated does not ring true. Yet, if his readers believed, they would accept logotherapy as a viable alternative to Freud's psychoanalysis. The reader faces with the story of a man who, by controlling his cognitions, was able to survive interment in a

concentration camp without giving in to despair, losing hope, or acquiring a vindictive attitude toward his enemies. The results of believing this narrative is that the average person, suffering "average" emotional maladies, reads Frankl's Man's Search for Meaning and deduces that if Frankl, who experienced inexplicable horrors, could master his emotions and learn to think positive thoughts in any situation, then the average person can master this technique, too.

Overcoming negative thought processes that can damage emotional health and lead to depression is not a simple psychological process. Exhaustive research into any form of psychological treatment to determine its potential benefits is expected. Documented results obtained using the scientific method are required for a treatment method to gain acceptance in the community of psychoanalytic scholars. The personal history of the therapist is not to be considered valid proof in the community of scientific scholars. Frankl's experiences in overcoming despair cannot be replicated, therefore using his own narrative as the substantive support for acceptance of his theory is not ethical. He paints a picture of human nature that people find difficult to believe. By doing this, he exploits his audience and dupes them with their own desires. Fisher (1984) suggests, "Any story [narrative], any form of rhetorical communication, not only says something about the world, it also implies an audience, persons who conceive of themselves in very specific ways" (p. 14).

A narrative without a point, or perhaps with too many points, makes it difficult to accurately determine results. Szwajger's account of her experiences in the Warsaw ghetto are painfully accurate with little, if any, attempt to glorify her behavior or the behaviors of her comrades. She made no attempt to take herself "off the hook" for unwise decisions. She does not endow herself with heroic qualities that might appeal to her readers. She does not deny her low regard for her oppressors. She admitted openly that she indulged in "spirits" as a means of dealing with her despair. However, this narrative is not likely to be developed into a full-length movie. It possesses none of the "bigger than life" characters of Schindler's List or The Holocaust. But, it is honestly and ethically told. It is persuasive in its blatant truthfulness. Her audience is convinced that her recollections are presented without embellishment. She has nothing, at her age, to gain from a dishonest narrative. Besides, her self-portrayal is far from flattering. For reasons of practicality, Szwajger may have constructed this narrative for the purpose of gaining peace of mind -- frequently referred to as a confession. This may account for the fact that this "old woman" finally told and published her narrative.

Practical Standard and Identification

If identification with the audience is accomplished, then the acts and attitudes of the narrator gain sympathy, acceptance

and are identified with by the audience. The narrator, in essence, is challenging the audience to imagine they are here or there and this is what happens (actual identification). The response, hopefully, is: "Oh, I see what you mean. I would have done the same thing!"

Frankl's concepts of logotherapy involve the resurrection of the individual. He wrote: "There is no such thing as the best or even a good move apart from a particular situation in a game and the particular personality of one's opponent. ... Everyone has his own specific vocation or mission in life; everyone must carry out a concrete assignment that demands fulfillment. Therein he cannot be replaced or his life be repeated. Thus, everyone's task is as unique as is his specific opportunity to implement it" (p. 172).

Frankl's appeal to an individual's responsibility is the essence of logotherapy (p. 173). The challenge to see oneself as a vital force, capable of changing one's own world for the better, forms the basis for his success with audience identification. Readers are able to identify with Frankl, his experiences, and his decisions. Also, through his vivid recollections of death camp experience, he draws the reader into the story. He draws a picture into which the audience can temporarily be projected and, thereby, identify with the agony. By inspiring reader empathy, Frankl's readers feel his pain and are tempted to accept his recommendations for dealing with the worst that life can offer. Frankl wrote, "Suffering had become

a task on which we did not want to turn our backs. We had realized its hidden opportunities for achievement .... [It] is necessary to face up to the full amount of suffering, trying to keep moments of weakness and furtive tears to a minimum" (pp. 125-126). Once again, through the appeal to pride, identification is accomplished. Courage and the ability to maintain control of emotions is an attractive self-concept.

Jewish members of Frankl's audience may possess a special need to identify with his story and his psychology. He recognized their desire to regain stature in the eyes of the world. Unfortunately, Jews were not held in high regard in many places at the end of World War II. But the Jewish race is not alone in its memories of severe persecution or near extinction. Therefore, Frankl, by relating to their need for a healthy self-concept in these situations, implored his audience to consider his views on the "essence of existence." An example of one such view is: "... suffering may well be a human achievement, especially if the suffering grows out of existential frustration. ... A man's concern, even his despair, over the worthwhileness of life is a spiritual distress but by no means a mental disease" (pp. 162-163). It is infinitely more attractive to categorize one's emotional distress with even the most trying situation as "distress" rather than as a "disease."

While Frankl's rhetorical strategies and practical motives in affecting audience identification are appeals to the individual's need for heightened self-worth, Szwajger's narrative

expressed little concern with her reader's emotional state as she shares her experiences from the Warsaw ghetto. It appears, at first reading, that her intended audience is none other than herself. This would account for her absence of appeals for empathy, forgiveness, or understanding. This would also explain the shallowness of some details in her story. However, her audience, as she conceives of them, is anyone who has ever been involved in a social or political situation that demanded actions outside of the individual's ethics or sense of moral responsibility. For Szwajger, there can be no attractive yet honest explanations -- just the facts. Her story can only be genuinely understood by a select few pediatricians who engaged in similar activities in the hospitals and the underground resistance organization in Warsaw during the Holocaust. About herself and her role in the story she wrote, "Being a doctor sets you apart from normal life. It means that you always have to think of other people's pain as though it were something more important that your own. You are a doctor in order to help people and not in order to feel sentimental about yourself" (p. 136).

Few people can imagine so selfless an existence. Yet, she does not pretend to have been devoid of personal fears, disgust, love, and self-pity. She admitted that she finds it hard to remember how she dealt with some painful incidents. As an example, Szwajger wrote:

> Writing about children is the hardest part, because these are just words. I am not a woman of letters

> and I cannot make the words cry out. . . . The landlords were afraid. Those living with her were afraid. The harassed, terrified mother covered the child's face with a pillow . . . so it was no wonder that I had to carry the body of the newborn baby from the house in a cardboard box ... But I don't wish to remember how I had to drink vodka with undertakers before they would bury the body somewhere under the wall. And then I promised myself that if I were ever able to do something about it, children would not be born in hiding places. (pp. 136-137)

Szwajger does not attempt to win wholesale audience identification. She realizes that few can comprehend a situation that would necessitate the murder of newborn babies, and therefore she does not offer any excuses. She sets the stage and delivers her story and relies on her audience to accept or reject her conclusions. The story of her own abortion and the abortions she provided for several young women is told similarly:

> I had to find a way out. I don't remember who gave me the address of a "trusted" doctor, who was prepared to do the operation for a large sum. ... It was not nice at all ... Bernard [her lover] found out about it, and we had an awful row. ... Did I have to explain to him that we lived in times when children had no right to be born ... and that I had to take three young girls for the same operation, each of whom might, as a consequence, never be able to have children. Because who knew better than I that children had no right to be born? (p. 148)

Once again, only those individuals who have experienced a hellish situation that make childbirth a threat to the lives of everyone concerned could possibly identify with this portion of her narrative. She is well aware of this. She placed no undue expectations for empathy upon her readers.

These narratives have been examined for similarities and differences. The use of rhetorical identification indicates that

various techniques in accomplishing empathy and acceptance can be effective. Depending upon the desired levels of persuasion or inspiration, to act on information dispensed determines the degree to which identification is sought. In other words, how practical is it to seek to identify with the readers of the narrative as a rhetorical strategy?

Conclusion

The narrative approach to criticism provides different insights into rhetorical events than traditional critical methods. Mumby (1993), in describing the importance of narrative analysis, stated: "The articulation of social actors as *homo narrans* provides one alternative to the model of rationality that has characterized Western thought" (p. 1). However, just as Burke added attitude to the pentad after some reflection, we believe there is another standard needed in complete narrative criticism -- *the practical standard.* Sometimes the reasons why a person records and\or retells a story are more important than the story itself. The reasons, the practical reasons, why narrators choose to tell their story when they do and how they do offer insights into the selected rhetorical strategies. By applying a few standards of conversational analysis, "trust" and "honesty," with the narrative analysis, greater understanding of the narrator's motives can be uncovered. In our view, Frankl had a clear motive in telling his story about the concentration camps -- to illustrate how logotherapy helped him through his

experiences. The symbols, as well as the general content of his disclosures, are important aspects of consideration.

One of Szwajger's motives in telling her story is to "get it off her chest" before her death. This experience is not an uncommon one in the human experience. We are led to this conclusion because she did not attempt to rationalize her behaviors or add altruistic motives to them; she merely reported them using believable and commonly accepted symbolic language.

Critics should seek additional opportunities to use conversational analysis and the practical standard explained herein during narrative criticism. Both can help illustrate the narrator's motives in telling their stories. Through this process, communication scholars may gain a better understanding of how motives are revealed through the inner dialogue as the narrator struggles to tell the story.

Although not a focus of this analysis, an interesting application of the paradigm would be to seek the interrelationships between the standards comprising narrative criticism and conversational analysis. This combination has heuristic value to the ongoing development of criticism and our understanding of a communicator's motives.

It might prove fruitful to compare narrative analysis of different stories in a similar genre. For example, it would be interesting to compare the narratives of the Germans, as they reflect on the Holocaust as part of their history or white Americans as they reflect on the treatment of Native Americans in

their history. Similarities in rhetorical strategies in genre narratives might be discovered.

With additional research, the practical standard, when considered with other elements of narrative criticism, identification, and conversational analysis, will point to a narrator's motives. Acknowledging the importance of the communicator's motives in a rhetorical event has been pointed out time after time. Discovering the communicator's motives has been a difficult task until the emergence of the application of narrative criticism. The task has been aided by the inclusion of conversational analysis. This study attempted to extend the range of narrative criticism to incorporate a standard to help critics gain additional insight into the communicator -- the practical standard. Finally, this research incorporated elements of Burkeian identification and conversational analysis -- "truth" and "honesty" -- to aid in the acquisitions of additional insights.

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